

The Musical World.

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VOL. 47—No. 4.

SATURDAY, JANUARY 23, 1869.

PRICE { 4d. Unstamped,
5d. Stamped.

CRYSTAL PALACE.—THIS DAY.—SATURDAY
CONCERT AND AFTERNOON PROMENADE.—"Ode to St. Cecilia's Day" (Handel), words by Dryden; Haydn's Symphony in E flat, No. 10; Spohr's overture to "Jessonda," &c. Madame Lemmens-Sherrington and Mr. Cummings. Crystal Palace Choir. Conductor, Mr. Manns.—Admission, 2s. 6d.; Stalls, 2s. 6d. at the Palace. Transferable serial stalls, One Guinea; also at the Palace.

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Conductor, Mr. COSTA.—FRIDAY NEXT, January 29th, SUBSCRIPTION CONCERT. Handel's Occasional Overture. Mendelssohn's Cantata, "Praise Jehovah." Palma's oratorio, and Spohr's "Last Judgment." Principal Vocalists—Madame Lemmens-Sherrington, Madame Sainton-Dolby, Mr. Cummings, and Mr. Lewis W. Thomas. Tickets, 3s., 5s.; and Stalls, 10s. 6d. each; at No. 6, Exeter Hall.**

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THE CHORAL SOCIETIES' DIRECTORY
FOR 1869.

THE Compilers of this work (the first number of which
will appear in a few weeks) beg respectfully to solicit from the Secretaries of the various Choral, Philharmonic, and Oratorio Societies throughout the United Kingdom a short statement of the following facts:—

Name of Society;
Number of Members;
How long Established;
Names and Addresses of Secretary, Treasurer, and Conductor;
Number of Concerts given during the Past Year, and the Music performed at each;
Annual Subscription payable by Members;
And a List of Choral and Orchestral Music belonging to the Society.
Also, the Names and Addresses of Vocalists and Orchestral Players of Ability, residing in the Town.

This information will be properly classified and inserted in the *Directory* free of charge.

The Price of the work will be, to Contributors of Information as above, and to Subscribers, One Shilling; to the General Public, Half-a-Crown.

Communications should be addressed, without delay, to the Publisher of the "C. S. Directory," at Mr. Bowering's Publishing Office, George Street, Plymouth.

**THE CHORAL SOCIETIES' DIRECTORY.
particularly requested that the information solicited in the above Advertisement be forwarded without delay, in order that the work may be produced during the current month. Intending Subscribers are also requested to remit thirteen stamps to the Publisher. The Subscription List will close on the 31st inst.**

MISS ABBOTT and MISS FANNY HOLLAND will
sing HENRY SMART's new and admired Duet, "THE LAND OF DREAMS," at the Philharmonic Concert, East Lynn, February 6th.

MADAME ARABELLA GODDARD begs to announce that she will recommence her Pianoforte Recital Tour in the Provinces on the 3rd February. All communications to be addressed to her residence, 26, Upper Wimpole Street, Cavendish Square, W.

MISS BESSIE EMMETT (Soprano). All communications respecting engagements with his Pupil, Miss BESSIE EMMETT, to be addressed to Mr. J. TENNIELLI CALKIN, 12, Oakley Square, N.W.

MISS ABBOTT will sing BENEDICT's popular song, "ROCK ME TO SLEEP," at the Philharmonic Concert, East Lynn, February 5th.

MISS MARIAN ROCK will play E. SAUERBREY's new Transcription of "LORELEY," at Westbourne Hall, Baywater, on Thursday, January 28th.

MISS ROBERTINE HENDERSON and Mr. ALFRED BAYLIS will sing the Duet, "I'M AN ALSATIAN," from OFFENBACH's popular Operetta, *Litschen and Fritschen*, at Plymouth, February 3rd.

MR. AND MADAME PATEY are free to accept Engagements during the present month.—9, Barchley Road, Highgate Road, N.W.

MR. ALFRED BAYLIS (Tenor) requests that all letters relative to Engagements for Oratorios and Concerts be sent to his residence, 18, Lower Seymour Street, Portman Square, W.

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MR. VERNON RIGBY will sing BLUMENTHAL's admired song, "THE MESSAGE," at Bristol, February 1st.

MR. J. GREENHILL will sing at the Vestry Hall, Camden Town, on February 1st, the Tenor Part in RANDEGGER's popular Trio, "I NAVIGANTI" ("The Mariners")—1, St. George's Terrace, Kilburn.

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PITCH.

"Behold how great a matter a little fire kindleth!" Mr. Sims Reeves sent a letter to the *Athenæum*, briefly stating his resolve not to sing for the Sacred Harmonic Society while the present high pitch is maintained, and—presto!—the whole musical world was in a blaze. Not only musical men and musical journals, but even the grave editors of ponderous dailies have been affected, and have discoursed learnedly of "vibrations" and the "diapason." As the discussion promises to wax hotter and hotter, we purpose telling our readers in words few and plain what it is all about.

First, we must state that the agitation has for its object the lowering of our present diapason—that is to say, it wants any given note—A, for example—made flatter, the whole scale, of course, being depressed in proportion. The reduction claimed appears not to exceed a semitone. Here it ought to be pointed out that within the last century the pitch in common use has grown sharper and sharper. There is no disputing this, because half-a-dozen independent proofs are ready to hand—such as, for instance, the testimony of old instruments, and—which is hardly less conclusive—of old scores; the observation of numerous witnesses in various parts of Europe; and, most convincing of all, the report of a French Imperial commission, numbering among its members Rossini, Auber, and Meyerbeer, which investigated the whole matter some ten years ago. It must be granted that we have here a strong argument in favour of the reform sought, and those who advocate that reform are not slow to urge it. The diapason which satisfied the great masters of music, which contented Bach, Handel, Haydn, and Mozart, may, we are told, be safely adopted once more. As to the reason why the pitch has been thus raised various statements are made, and it is important that the truth should be ascertained. In a letter published during last week by Mr. Manns, of the Crystal Palace, a cause is assigned which by no means satisfies us. Mr. Manns traces the evil to certain natural laws, notably to the effect produced upon stringed instruments by the heated air of concert rooms. We shall not enter minutely into his argument, because there appears to us a fatal objection on the very threshold. The causes he points out have been, are now, and always will be, in operation, and we are, therefore, driven to the conclusion, in no way supported by testimony, that the pitch has been always rising, that it must inevitably rise, and that the operation of setting back will be periodical. We prefer to Mr. Manns' conjecture the opinion of the French commission as embodied in its report. After an elaborate inquiry, the eminent men already named acquitted both composers and singers of any complicity in pitch-elevation (about the laws of nature they said nothing), but charged the matter distinctly upon the makers and players of instruments, to whom the brilliancy resulting from a high diapason has been a most enticing will-o'-the-wisp. In support of this they mentioned an occurrence which took place in Vienna some years ago. When the late Emperor Nicholas was appointed colonel of an Austrian regiment he ordered a set of new instruments for its band, and the maker with an eye to effect, raised the pitch materially. So much brilliancy resulted, that every other maker followed suit. As a matter of course, the orchestral strings were compelled to put themselves in agreement. Here we have a distinct, intelligible, and sufficient reason for the evil sought to be removed—brilliancy has done it all.

The question now presents itself—ought the pitch to be lowered? The balance of testimony is immensely in favour of an affirmative reply. The French commission was emphatic on the point. The most eminent musical authorities of Europe are agreed about it, and the vast majority of vocalists are prepared to welcome a change as one of the greatest boons that could be offered them. We shall assume, therefore, that the desirability of a lower pitch is proved and admitted. Here we come face to face with another question—What shall the reduction be? The answer to this is not so obvious, and already it has caused a split in the reformers' camp. On the one hand are those who say "Let us adopt the normal diapason of France. The reduction—very nearly a semitone—is sufficient, and by making no more and no less we establish uniformity with what will very soon be the common diapason of the European Continent." In opposition to this there are others who tell us: "An adoption of the French pitch is next to impracticable, because of the enormous expense it would entail. New wind instruments would be imperative, organs would have to be retuned at a very large cost, and all for what?—uniformity with the Continent, the difference between half-a-tone reduction which we propose and the French pitch being scarcely appreciable. Our plan, on the contrary, is easy and inexpensive." In what the easiness and economy of a half-tone reduction consists Mr. Manns has shown by means of the letter referred to above. We give his own words:—"In the event of a full half-tone being adopted, the expense to musicians, musical societies, military bands, organ builders, wood and brass instrument makers, would be reduced to its minimum, because, as already pointed out, most of the existing instruments could be utilized, and the

material already shaped or finished off for instruments being made could be altered without important loss or trouble." A striking illustration of the facility thus indicated (and fully explained in other portions of Mr. Manns' letter) was supplied by the National Choral Society's performance on Wednesday last. At short notice, and without much trouble or expense, the *Creation* was given at a pitch half a-tone lower than usual. The stringed instruments were, of course, easily managed, a little contrivance adapted the wind to the new diapason, and, as the pipes of the organ could not be shifted for one performance, the part for that instrument was transposed. What was done on this occasion can be done at any other time, and the advantage sought is obtained with one minimum of trouble. The question, therefore, resolves itself into one of expediency. As a matter of principle, other things being equal, we should prefer to see the French pitch adopted. Uniformity on such a matter is desirable for many and obvious reasons. Besides, although the difference between the *diapason normal* and a half-tone reduction is very small, still there is a difference, and that, probably, on the right side, there being a question whether the half-tone is not too great a drop. On the other hand, if it can be shown that the French pitch is so expensive a thing as to be next to unattainable, we shall be ready to help on the reduction advocated by Mr. Manns as far as in us lies. One or the other course, it is clear, must be adopted, and the difference being slight, wisdom suggests that which is less inconvenient.

A good deal has been said about the effect of a lowered diapason upon performances. This, also, was tested on Wednesday night by Mr. Martin's society, and we must candidly own that at the outset our impression was decidedly unfavourable. The music seemed dull and flat to an unexpected degree. But as the ear got accustomed to the depression this result passed off, and before the close we were inclined to regard the experiment as a success. Certain of the wind instruments—trumpets and horns, for example—came out with unwonted power, the choruses gained in solidity and lost much of the painful screaming observable on former occasions, and the principal singers were able to give their high notes with an ease pleasant to witness. So far the trial was satisfactory, but as more data will come to hand a final decision is unadvisable at present. Our hope is that musical people will work together in the matter as far as possible, and eventually come to some general understanding, otherwise, the present movement will result in a general muddle, every concert-giver having his own pitch, pinning his faith to, and guiding his practice by a certain number of vibrations in which nobody else believes.

THADDEUS EGO.

Odd Thoughts.

Fun, no doubt, intends the following as a joke:—"We hear that Mr. Sims Reeves, when he takes an outing Hendon-wards, patronizes the *Lower Welsh Harp*." What does this mean? Is the "*Lower Welsh Harp*" a public house?" *Fun* knows perhaps; we don't.

HERE are some "lines for music" from the *Continental Gazette*:—

"There was a man on a velocipede,
Who said, 'I need not give my horse a feed;
Without oats or hay
He will go all day;
It's a cheap thing to keep a velocipede.'"

NOTE and admire another gem of American criticism:—

"We dislike to speak of Mr. Beckett's performance in the bass solos, because a *dry and rather pinched baritone* cannot be expected to perform music written for a *basso cantante*."

LUCERNE.—Herr Richard Wagner has completed another part of his Trilogy, *Die Nibelungen*, and despatched the score to Herr Richter, musical director and chorus-master at Munich. As soon as the remaining part is completed, there is to be a grand performance of the whole work in the Crystal Palace here, on a stage built in strict conformity with the notions entertained by Herr Richard Wagner and his disciples of the New German School as to what a theatre ought to be.

STUTTGART.—During the past year 43 old pupils left, and 163 new pupils entered the Conservatory of Music, which is under the patronage of the King. Of these 163, 36 intend making music their profession. 87 pupils are natives of Wurtemberg, 4 of Baden, 8 of Bavaria, 1 of Hesse, 8 of Prussia, 4 of Hamburg, 1 of Saxony, 3 of Austria, 9 of Switzerland, 12 of England, 25 of America, and 1 each of France, the Netherlands, and Russia. At the commencement of the winter season of 1867-68 there were 370 students attending the institution; at the commencement of the present winter season that number had increased to 460, 129 males and 331 females; of this number 129 (41 males and 88 females) are training for a professional career. The number of lessons given every week during the winter half-year is 506, and the number of teachers, 22.

MUSICAL PITCH.

To the Editor of the "Musical World."

SIR,—

"Strange such difference should be
Twixt tweedledum and tweedledee,"

is the remark of the cynical public on reading so many letters and articles on a subject that can only interest and affect a small class like executive musicians. I have heard of a treatise on the violin, in which the human race was divided into two parts—those that played the fiddle, and those that didn't, and equally fair and appropriate would be the division of mankind into those that understand clearly and feel acutely the absorbing question of relative pitches, and those benighted creatures that care for none of these things. Few, indeed, of our concert public, or even of the most ardent musical *dilettanti*, could be stimulated into intense anxiety as to whether the A gave 843.75 or 847.5 vibrations per second. In fact, I doubt whether our audiences are ever troubled concerning pitch, for often while the singer has been warbling, his or her song an $\frac{1}{2}$ or $\frac{3}{4}$ tone flat to the accompaniment, have I seen on their sweet faces the smile of delight. I have known them even to break forth into rapture at an orchestral performance, when no two members engaged have agreed as to tuning. The difference, then, between the tweedledum of the English pitch and the tweedledee of the French normal diapason must be to such inappreciable, and is discreetly left to the care of the pianoforte tuner at one guinea per annum. But they manage these things better in France. There, ten years ago, the pitch was found, like an insidious flood, rising higher and higher, and threatening shipwreck to sopranos and tenors. Forthwith, the Imperial Minister, M. Achille Fould—Coute-like—summoned his courtiers, Messrs. Rossini, Meyerbeer, Berlioz, and Ambroise Thomas, and commanded the rising U to recede, and then for ever to stand still. Fould was more fortunate than our shrewd, worthy ancient at Dover. His voice was obeyed, and *le diapason normal* became the standard not only in France, but more or less throughout the Continent, and was hailed by enraptured singers as the ark of safety from the waves of time. Now, could not the Right Hon. John Bright do the like here? Could he not demand "a hard and fast line" for our diapason? Surely it would be more worthy his administrative powers than the destruction of bottled-nosed whales. But, Bright knows the liberty of the subject is too sacred in these isles, and must fear a revolution if the fiddler, the harper, the players on wood, and the percussion-thumpers were deprived of their right of tuning according to their individual whimsey, and convenience. But I ask in all seriousness, is the present pitch too high for our national school of music?—I mean the oratorio—for we have no other.

The French composers wrote distressingly high, and the lowering of their diapason became a necessity. To the Italian artists this proved a boon, especially to those of the Verdi school; while the German vocalists found it an aid in executing the peculiarly unvoiced music of modern Germany. And I candidly admit often to have felt, while listening to the painfully laboured efforts of foreign artists singing to the Covent Garden pitch, the necessity of easing their burden, and relieving my own ears, by lowering the diapason. But our operatic artists ask it not. Patti, Nilsson, Tietjens, Mario, Santley, do not agitate for change, nor is it in their behalf that the controversy has been raised. The demand has been made upon societies almost entirely devoted to the works of Handel, which demand, I contend, is unnecessary and inexpedient. I confidently appeal to all players and singers of Handel's works—is the present register too high? Rather has not the gradual ascension been a boon? Has it not imparted brilliancy without any injurious effect to the executant? The fact is, that Handel—unlike modern composers—wrote, in the main, within the limits of the ordinary human voice. Scarcely do we find any of his soprano songs rising higher than A in alt, as rarely with those for tenor. Excepting in *bravura* there is an absence of high notes. This has been so felt by all tenors that they have invariably introduced their chest A into final cadences, however much good taste may be sacrificed thereby.

I would ask the thousands of choristers at the late Handel Festival, whether the week's singing cracked any one of their voices? The truth is, Handel's music is so healthy as always to leave a surplus of strength and power to the performers. His mighty choruses are capable of being performed by thousands upon thousands of executants, and consequently of filling the largest area, while the elevation of tone since his day imparts the brilliancy that multitudes demand. And has the pitch used for many years injured our great vocalists? Are the artists employed by the Sacred Harmonic Society noted for the brevity of their careers?—I can appeal to many eminent singers, who for nearly a generation have, without the lapse of a season, taken part in these oratorio performances.

It may be said that if Handel's music allows of an elevation of pitch, Mendelssohn's does not; but did not Mendelssohn write *Elijah* for the English, and for the diapason used at the Birmingham Festival of 1847, which has but very slightly, if at all altered since? I trust

the Sacred Harmonic Society, whose performances have been justly celebrated throughout the world, will not imperil their position by a change that may bring dulness, that cannot be justified by necessity, and will surely be provocative of annoyance.—I am, Sir, your obedient servant,
FALSTAFF STOPHARD.

[Mr. Stophard had better stop hard. He is already out of his depth, and—as he himself would observe—will speedily be out at C.—Ed. M. W.]

AUS CÖLN.

Our sixth Gürzenich-Concert, the first in the year of grace 1869, took place on Tuesday evening last, the 12th instant. The programme did not answer this time the expectation of the amateurs of good music, and consequently the concert was not so well attended as usually. There were too many new productions from little or nothing known composers, with the exception of a cantata for contralto, solo, chorus, and orchestra, from the classical pen of F. Hiller; the *pièce de résistance* of the concert being the Symphony No. 2, in D major, of Beethoven, which although belonging to the category of the very best instrumental music, it is not so attractive as many other symphonies of the same great master are. The concert began with a *Märchen-overture*, called "Aladin," by Stornemann (first time of performance). This composition belongs to the modern German school, and showed once more all its melodic deficiencies as well as its arrogant modulations and hard-noisy instrumentation. Second came a *concert-stück* for the violoncello, composed and executed by Herr Concertmeister Lübeck, brother of the well-known pianist. It was a chaos as regards melodic ideas, form, and instrumentation. Happily as balsam to our poor irritated nerves came on number three, the beautiful contralto air with chorus "O hear my prayer," from *Samson*, of Handel, capitably rendered by Fr. Henriette Burenne, pupil of our Conservatoire, and in possession of a very fine voice. Number four was a concerto for piano and full orchestra (new), composed and performed by Herr Gernsheim, professor at our Conservatoire, and director of the Stadtischgesangverein. It is a composition very well calculated for the piano, and very finely scored, but it lacks the musical *nerius rerum*, that is to say, originality. The cantata of F. Hiller, *O weint um sie* (from the Hebrew songs of Byron), is a fine specimen of this great master's best productions. Melodious, full of poetical pathos, capitably written for the voices, and masterly scored, no doubt this little musical gem will be registered one day among the masterpieces of this classical composer, when death shall accord him the celebrity, which the spirit of rivalry and jealousy prevailing in this world always disputes to the original and serious artists during their life. Fr. Burenne on delivering the solo of this cantata gave once more evidence of her first-rate musical knowledge as well as of her capital method. A *recitativo and adagio* for the violoncello with orchestra accompaniment, composed and played by Herr Lübeck, reconciled our sympathy with this eminent artist as a composer, and gave us opportunity to appreciate undisturbed his high qualities as a virtuoso on his noble instrument. The sound of Herr Lübeck's violoncello is rich and pure; his technical skill is perfection, and his style is elegant and unaffected.

The already-mentioned Symphony of Beethoven went on magnificently under the bâton of F. Hiller, and closed the concert in a worthy manner.

The members of our English club, to commemorate the foundation of this society, had, yesterday evening, their annual meeting, to which ladies were admitted as usually.

The *obligato* entertainment begun with an operetta, played by the members of the club, and ended with a brilliant supper. The operetta, which was intended to be a *persiflage* of Mignon, was entitled as follows: "Chignon, operetta in three acts, with a more liberal manufacture of Goethe's novel, *Will Masters' Employ*, by Mike Square and Jew Barber; English, by Frabressessi; Music, by Tom Ambrosius and Co.," etc. Let us say at once that libretto, music, acting, and singing were altogether a tremendous failure.

This morning, Madame Schumann, on her way to England, charmed once more her numerous admirers at a private *matinée* given by Hiller in her honour. Herr Josef Ludwig, a very clever ancient pupil of our Conservatoire, and afterwards pupil of Joachim, is gone to settle in England. This gentleman is a capital fiddler for solo and orchestra.
Avis aux lecteurs.

At our Theater *Hamlet* (of A. Thomas) has been given up for this season, for want of a good baryton to sing the difficulty part of the protagonist.—Vale et ama, your faithfully

SALVATORE SAVERIO BALDASSERE.

Jan. 17th, 1869.

ROTTERDAM.—*Lohengrin* and *Undine* have been performed by the German operatic company.

TO DR. ABRAHAM SADOKE SILENT.

DEAR SILENT.—Two subjects have lately been prominently before the public in the *Times*—our Criminals and our Theatricals. The galleries of our large theatres when pantomime is played are crowded, and in the crowd must necessarily be a large proportion of pickpockets, from the professor to the graduate, from him to the undergraduate, and so to the pupils at Fagin's preparatory school for young gentlemen. Well, sir, what do they see? Sir, the object which most excites their laughter is the Policeman ill used by Clown, and treated with contumely and indignity by that speckled ruffian. Now as long as we permit the representative of law and order to be thus assailed and exposed to public ridicule, how can we expect minds, naturally leaning towards evil, to be imbued with the majesty of those principles which are embodied—or embobbed—in the persons of our protective force? I used the word "Bobby" just now. At this time, when it is proposed to erect a new statue to that eminent legislator, Sir Robert Peel, can we find no better way of sustaining his fame in the metropolis than by calling the beings of his creation "Bobbies," and occasionally "Peelers"? There is only one thing in which we ought to imitate Clown; that is, in calling him "Mister Policeman." This is a step in the right direction; but to call out, "I say, Bobby," and then lie down before the station door, &c., in order that seven constables, one after the other, may fall over you and hurt themselves, is not a model for imitation.

By the way, a critic has been animadverting on the British public for thronging to see sensation plays, burlesques, and pantomimes, in preference to the ideal and rational drama. This predilection is unphilosophically ascribed to dulness and depraved taste. On reflection, however, it will be seen to be really owing to the high intellectual and moral endowments of the majority of playgoers. Their daily life of business consists in the laborious exertion of the higher mental faculties, and the arduous exercise of the nobler sentiments. In their hours of idleness they fly, for the recreation of change, to scenes and exhibitions which afford a temporary excitement to their sensuous proclivities and animal natures. Suppose a man is living in inactive luxury, or is habitually engaged in some frivolous avocation, such, for example, as that of writing levity without ever trying to make it the vehicle of any truth which may be worth considering, it is all very well for such a fellow, when he wants amusement, to go to one of Shakspeare's plays, to an opera by Mozart or Beethoven, to an oratorio by Handel or Mendelssohn. His mind, whose lower powers are those which he employs as a rule, is refreshed by the exceptional stimulation which it derives from musical and dramatic performances of an elevating tendency. Very naturally, this kind of man resorts to the legitimate drama, or the lyric theatre, and frequents the Philharmonic or the Monday Pops; whilst the multitude, accustomed to graver pursuits, repair, for that variety which is restorative as well as charming, to the temple of buffoonery and nonsense, and to the music-hall.—Yours, dear Silent, in sincerity,
85, Fleet Street, Jan. 20. PUNCH.

REVIEWS.

How to Sing an English Ballad. By ELIZABETH PHILP. Including fifty songs written by eminent poets. [London: Tinsley Brothers.]

In her remarks upon ballad singing Miss Philp makes some very valuable observations, doing so, moreover, in terse and otherwise excellent English. The authoress points out that the proper rendering of a ballad is not so easy a thing as people generally imagine, and we entirely agree with her censures upon the present fancy for embroidered Italian arias. Altogether Miss Philp's essay is calculated to do much good. The lyrics which are appended make a collection valuable for its own sake, as well as a convenient guide to the many excellent songs Miss Philp has herself given to the world.

Kelvin Grove. Transcribed for the pianoforte by W. S. ROCKSTRO. [London: R. Cocks & Co.]

A PLEASANT transcription of a pleasant melody—easy and effective.

Ignis Fatuus. Grande Etude de Perfection composée pour le Piano par F. V. KORNATZKI. [London: R. Cocks & Co.]

WILL-O'-THE-WISP flies about in arpeggios all over the keyboard—the effect is pretty in its way.

No, I never was in love; Love's Philosophy; and Oh! if thou wert mine own love. Arranged for the pianoforte by the composer, CHARLES SALAMAN. [London: Ashdown & Parry.]

SINCE it has become the fashion to "transcribe" accepted vocal pieces, composers had better do the work themselves than leave it to others. The three songs above named having acquired some popularity their appearance as pianoforte pieces will, doubtless, find a welcome. Mr. Salaman's arrangements show considerable skill and knowledge of effect.

Glees without Words. The most popular. Arranged for the pianoforte by JOHN BISHOP. No. 1. "The Red-Cross Knight," and "Life's a Bumper." [London: R. Cocks & Co.]

MANY admirers of our good old glees will be pleased to have them in this form; especially as the subjects are not twisted out of all recognizable shape. Mr. Bishop deserves to be commended for fidelity to his text.

Softly the Echoes. Song. Words adapted from Emily Bond's "Christmas Carol." Music composed by SAMUEL JONES. [Liverpool: Smith & Sons.]

MR. JONES is clearly a young composer. Let him persevere, correctness comes from study, and facility from use.

A Lullaby for the Pianoforte. By CHARLES SALAMAN. [London: Ashdown & Parry.]

A VERY agreeable piece (with a pleasant tune in it) of no particular difficulty. Few things of its kind are more likely to please.

Three Pieces for the Pianoforte. Composed by JESSE MINNS. [London: Novello, Ewer, & Co.]

EACH of these pieces has a distinctive character, but we like the second, "The Rivulet," best. No. 1, a "Duet without words," and No. 3, a "Canon alla Rondo," are ingenious and pleasing. They must yield, however, in interest to their companions.

Here he is again!

(Who? Why, our old poet of the Philharmonic. Don't you remember his divine style in bye-gone years of musical strife? You will directly.)

Well, I declare! If music, which means the same as harmony,

And if there are any savage beasts professes to be quite equal to charm any,

Isn't again causing able conductors and pleasing vocalists to fly at each other,

When every true musician should regard the rest as a man and a brother.

(Of course I don't mean when he's a sister, that's different conditions, Instance, Grial, Patti, Lucca, Nilsson, Arabella Goddard, and Tietjens), Instead of letting passions rise because pitch is to be let fall, Surely such sentiments don't become Philadelphieion, namely Exeter Hall.

Highly, tightly, goody me, I say, come you know, bless me, my word! Considering the matter in unfriendly spirits is a good deal worse than absurd.

Why, you know, if brazen instruments gets rusty, a sensible man oils 'em,

But if human voices grow rusty, the rust takes and spoils 'em, Because you can't oil voices, though you can the inside of a throat, As salads, cod liver, olives, castor, sardines, and others useless to quote. Brilliant, no doubt, conductors are, like the lightning which runs down them,

(Not them, but the iron ones) and ought to have noble laurels to crown them,

And I'm sure to hear a great orchestra go off simultaneous

Impresses with the highest idea of instrumental genius, But voices before instruments, Miriam before Tubal Cain, (At least she came after him, but my allegorical meaning is plain)

What is made by nature can only be mended by her, and she won't mend it,

Whereas most respectable makers will mend your pipe whenever you please to send it.

And if Sims Reeves, and Hallé, and Manns, and the rest say down with pitch,

(As if laying bitumen pavement) the conductors should behave as sich, That is, conduct themselves, namely, with suavity, conciliation, and leave off sulking,

Pitch ill feeling to the deuce, and toss discord clean out of the welkin.

Punch.

BADEN-BADEN.—The arrangements for the forthcoming operatic season are progressing favourably. M. Dupressoir, the manager, has confided the task of selecting the artists to Signor Peruzzi, the well-known singing master. It is settled that Mdle. Nilsson shall appear twice in *Faust* and once in *Mignon*, and that Madame Adeline Patti shall sing in *La Traviata*. Mdles. Monbelli and Mallinger, are engaged, as is likewise M. Faure. M. Felicien David's *Christophe Colomb*, executed by the members of the operatic company, will be given in the concert-room. The performances of the German operatic company are to commence in September. The operas to be represented are *Die lustigen Weiber von Windsor*, *Tannhäuser*, *Die Hugonotten*, and *Die Jüdin*. Herr Wachtel will appear as Raoul; Herr Niemann as Tannhäuser; and Herr Sontheim as Eleazar.

THE NATIONAL DIAPASON.

(From an American Contemporary.)

The question of pitch for players and singers of music appears not a whit nearer to solution now that a grand edict has issued from the French "Académie," for its reduction by nearly half-a tone from the exalted point to which it had been raised to make orchestral performance more brilliant and telling (1).

England and these United States adhered firmly to a very high pitch as leading instrument makers and players refused to reorganize and reconstruct as such a change would require. Within a short time past a storm of denunciation against this excessive straining up of the diapason has broken out in London, commencing first with Miss Hauck's conceded inability to fill Covent Garden Opera-house, and execute a rapid movement taken in a high key, her intonation being prescribed in Costa's ultra pitch (2). On advice she lowered that *rondo finale* half-a tone, and converted a *fiasco* into a brilliant triumph, although she had to contend with some perversion of Bellini's intention by such transposition and change in the character of his music.

Critical opinion joined in a grand chorus of remonstrance against further resistance to French normal pitch (3), and Mr Sims Reeves in a card declared a resolute purpose not to sing in any concert where the old abomination should be adhered to.

Costa resisted, however, with all his great influence (4); and, moved by that power, the Sacred Harmonic ventured upon grand oratorio, *minus* Sims Reeves, substituting Vernon Rigby for that popular idol. Whether it was perversity in the London public, or Mr. Rigby's sudden acquirement of marked excellence, he at once usurped or filled the vacant throne and rising from good to great achievement finally in "The enemy said," obtained a thundering *encore* and lavish praise from critics for Reeves' greatest achievement in oratorio (5).

(1) The "grand edict" was issued ten years ago not by the Académie but by the Minister of State.

(2) Why Costa's?

(3) Home news often comes from far.

(4) This is wrong. Mr. Costa has been passive, there is no reason to believe that he is opposed to the French diapason.

(5) This is obscure, unless the critics actually praised Mr. Rigby for "Reeves' greatest achievement"—which if all we are told of critics be true is not impossible.

NATIONAL CHORAL SOCIETY.

The concert of Wednesday week, when the *Creation* was performed, had a special interest, arising from the adoption of a lower musical pitch. As this was the first experiment of the kind much curiosity was excited about the result, and the result itself was keenly discussed. The soloists were Miss Banks, Mr. G. Perren, and Signor Foli, each of whom met with favour from the audience. Miss Banks, who always sings with taste and neatness, made a decided hit in "With verdure clad," which narrowly escaped repetition. Nor was she less successful in her share of the duet, "Graceful consort." Mr. Perren seemed a little hampered by the unwonted lowness of his music. Nevertheless, his rendering of "In native worth" was applauded. We need hardly say that Signor Foli's fine voice was heard to advantage throughout. The depression of half a note made but little difference to him, unless, indeed, it permitted him to show off his deep tones to greater advantage. Signor Foli was most applauded after "Now heaven in fullest glory shone," the effect of which made up for an uncommon escapade with one of the recitatives. The chorus, hardly so numerous as usual, and especially weak in altos, sang the music as efficiently as music so familiar should be sung, and the orchestra was satisfactory throughout. We must note here that, for obvious reasons springing out of the change of pitch, the organ was much less used than is common. The effect was a decided improvement. There is generally too much organ at the concerts of this society, and a great deal of it can very well be spared. The instrument is a most important auxiliary, but its value depends entirely on how it is used. Nothing in music can so easily be made a nuisance.

SCHWERIN.—The Intendant of the Grand Ducal Theatre, the Baron von Wolzogen, has announced that, on the 27th inst., *Don Juan* will be produced, in celebration of the anniversary of Mozart's birthday, in a new and more appropriate shape. The reforms introduced affect the correctness and improvement of the German text, and the completeness and order of the different numbers. New scenes have been painted conformably to the scenario drawn up by the original author, Da Ponte, and new libretto-books printed. Invitations to attend have been forwarded to the managers, music conductors, and stage managers of all the theatres of Germany.

SACRED HARMONIC SOCIETY.

The performance of *Judas Maccabeus* on Friday week was, in most respects, excellent. We have rarely heard the magnificent choruses in which Handel depicts the alternate triumph and depression of Israel given with equal power. As usual the choral effects of the evening were produced by "O Father, whose Almighty power," "Hear us, O God," and the marvellous inspiration concluding the second part, "We never will bow down," than which last the great master wrote nothing more astonishing. But, in point of fact, it was hard to choose between the numbers just mentioned and such as "Fallen is the foe," "Ah, wretched Israel," and "Sing unto God." The entire chain of choruses is made up of gems differing in character, but each of itself a treasure. Madame Sherrington, Miss Edith Wynne, Madame Sainton-Dolby, Mr. Vernon Rigby, Mr. Montem Smith, and Signor Foli were the principal singers. Madame Sherrington we cannot praise unreservedly. Her affected pronunciation and delivery were more marked than usual. This, however mattered little in the *bravura*, "From mighty kings," which she gave with desirable fluency. Miss Edith Wynne, though more at home with ballads than oratorios, sang tastefully and well in all she had to do. The very trying tenor airs were assailed most vigorously by Mr. Vernon Rigby, who deserves all the praise due to a spirit of resolute perseverance. Mr. Rigby, though cheered to the echo, really made but an indifferent success in "Call forth thy powers," which he sang with a zeal too zealous to be artistic. In "How vain is man" he improved materially, while best of all was his rendering of "Sound an alarm." The last made a decided impression, but we hope Mr. Rigby will have the good sense to interpret the ringing cheers which follow his efforts as in part a demonstration with another object. Of Madame Sainton-Dolby it is not necessary to speak, and everybody now knows that Signor Foli has a fine voice. Mr. Costa conducted.

The society's next concert will be one of special interest, the *Occasional Overture* of Handel, three of Mendelssohn's Psalms, and Spohr's *Last Judgment* being set down for performance.

HANOVER SQUARE ROOMS.

Some charitable folk have organized a series of eight concerts to be given on successive Tuesdays in the above rooms. The object is to benefit the Great Northern Hospital, Caledonian Road, a most deserving institution which at present stands in need of help, there being a debt of £2,000 on the building, and a ward quite unoccupied for want of furniture. We sincerely wish the project every success. It appears to have begun with spirit, judging by the first concert given on Tuesday week. A numerous and efficient body of artists lent their services on the occasion, among them being Miss Edith Wynne, who sang Sullivan's "Will he come;" Miss Blanche Reeves, who gave the "Jewel Song" from *Faust*; Mdlle. Romanelli, who was heard in Mercadante's "So ave Immagine"; and Miss Palmer, in Hatton's "Wreck of the Hesperus" (accompanied by the composer). In addition Mr. Wilby Cooper, Mr. Stirling, and Mr. Temple took part, while the flute solos of Mr. B. Wells, and those on the violin by Mr. Griesbach were features of the evening. A choir of fifty voices, under Mr. E. Craig, was in attendance, and sang several pieces. We hope the concerts may go on and prosper.

BRUSSELS.—M. Letellier retires from the management of the Théâtre de la Monnaie at the end of the present theatrical year.—Madlle. Cordier has appeared in *Dinorah*. M. Gounod's *Faust*, and *Il Barbiere* are being given at reduced prices to benches anything but full. What a difference! A short time since, a person felt delighted to have the privilege of paying a louis d'or for a seat. It is true that Madame Adeline Patti was the heroine.—A new operetta, entitled *Les Fumeurs d'Opium*, words and music by M. Stoumon, has been successfully produced at the Théâtre des Galeries St. Hubert.

BERLIN.—The last concert of the Berlin Sinfonia Capelle restored to us a welcome guest, in the person of Miss Augusta Götzke, "hof sängerin" to the Grand Duke of Weimar. The first appearance of this excellent singer is still fresh in our memory, but since that time she has acquired the mastery of her art, particularly in *lieder*. She exhibited in the air, "Ah rendemi quel *encore*," her powerful organ to the fullest extent, and showed at the same time the admirable school in which she has been educated. Her first four songs, taken out of Schumann's *Festnachtslied*, were quite exquisite. I do not hesitate for a moment to acknowledge her as the first singer of Schumann's songs. Even Stockhausen does not sing them as she does. I admire particularly in Stockhausen his clear and distinct pronunciation; but Miss Götzke has, besides this, a most genial manner of bringing out the meaning of the songs, and will therefore succeed in making Schumann's songs popular in the concert-rooms, which Stockhausen has never been successful in doing. The "Schumann-cultus" would spread more widely if Miss Götzke would make a tour through Europe.—*Signale*.

CONCERTS VARIOUS.

ST. JOHN'S WOOD.—The first concert of the St. John's Wood Amateur Musical Union (fifth season), was given on Thursday the 14th inst., in the large hall of the School for the Blind, Upper Avenue Road. The first part of the programme was John Thomas's "Bride of Heath Valley," in which the band and chorus acquitted themselves satisfactorily, the solos were well rendered, and the performance was most favourably received by a large audience. The second part opened with Rossini's overture to *L'Italiana in Algeri*. "Love hail'd a little maid," by Ganz, was encored; a pianoforte and violin duet was played in a masterly manner by Miss Frost and the distinguished amateur who leads the society; a ballad by D'Esté was followed by a part-song written expressly for the occasion by the hon. conductor, which was re-demanded; in Hatton's "Under the Cliffs by the Sea" the fair executant was vociferously applauded and gave "Home, sweet Home" as an encore; a duet, "I muse on thee," Kücken, and "Largo al factotum," from the *Barbieri*, were excellently sung. The prayer from *Mose in Egitto*, and Mozart's overture to *Figaro* brought a most successful concert to a close. Miss Frost presided at the piano and Mr. Henry Graves was conductor.

SHOREDITCH.—A concert given in the New Town Hall, Shoreditch, on Monday evening, by the choir of St. Monica's, Hoxton Square, attracted a large audience to one of the most beautiful, as well as one of the largest, concert rooms in the metropolis. The vocalists were Miss Banks, Mdlle. Drasill, Miss Howard, Miss Annie Trafford, with Messrs. Vernon Rigby, F. Massey, and Lewis Thomas, Madame Sebri-Fleming, and Miss Anna Joseph, as pianists, and Mr. J. Balsir Chatterton, harpist. The singing of the choir was effective, and much admired. Miss Banks, in Davenport Chatterton's new song, "My soul is dark" (the harp *obbligato* by Mr. J. Balsir Chatterton), sang remarkably well, and was loudly encored. Miss Annie Trafford, who has every requisite to make a capital singer, gave, with much taste, Bellini's Polacca from *Puritani*. Mr. Vernon Rigby, in Benedict's "Nulla da te bell' angelo," sustained his reputation as a tenor singer, and with Mr. Lewis Thomas, in the same composer's "The Moon has raised," evoked loud applause. Mr. Thomas sang "I'm a Roamer," and "In Sheltered Vale," both with his usual energy and effect. Madame Sebri-Fleming and Miss Anna Joseph played some solos by Vincent Wallace, Benedict, etc. Messrs. Jackson, Meen, and Ganz, were announced as conductors.

Miss ALICE FAIRMAN gave her first evening concert at the West-end Lecture Hall, Hammersmith, on Friday week. There was a full attendance, and the performance went off extremely well. Fittingly enough the success of the evening was gained by Miss Fairman herself, whose fine contralto voice was heard to such advantage in Ganz's popular song, "Since Yesterday," that an encore resulted. The *beneficence* was assisted by, among others, Miss Fanny Holland, Mr. Byron, Signor Caravoglia, and Mr. Boleyn Reeves. MM. Ganz and Gollmick accompanied.

PROVINCIAL.

LLANELLY.—We take the following from a local paper:—

"Mr. Radcliffe, the organist of the Parish Church, gave a grand evening concert at the Athenæum, to a large audience. He was assisted by Miss Sophia Foote, Mr. Fletcher Baker, and a glee class trained by himself. The singing of Miss Foote and Mr. Baker was much admired and vociferously encored. The glee class sang with precision, and was led by Mr. Radcliffe with great ability. We are glad to see Mr. Radcliffe so popular in the town, and that the concert met with such general support."

ALTRINCHAM.—A correspondent writes to us as follows:—

"The Altrincham and Bowdon Musical Society commenced their second season on Nov. 30, 1868, having since last season increased in numbers, and otherwise made progress. The principal singer was Miss Clelland of the Manchester Vocal Society, who gave Mercadante's 'Gipsy Song,' 'Come back to Erin,' by Claribel, and Randegger's 'Joyous Life,' with great effect. Among the concerted pieces were compositions by Beethoven, Rossini, Donizetti, Webbe, Attwood, Calcott, Smart, Hatton, and others. All were capitally given. On the 6th inst., the *Messiah* was given in a manner highly creditable to so young a society. The solo singers were Mrs. Isherwood, Mrs. Summerskill, Mr. Stanley, and Mr. C. B. Walton. Mr. T. H. Kirk conducted, Mr. B. Grundy was at the pianoforte, and Mr. C. T. Bowland at the harmonium."

CORK.—The Christchurch Choral Union gave a concert on the 15th, from a report of which in the *Cork Examiner* we abridge as follows:—

"The first part was entirely sacred music, and comprised 'The marvellous work,' from the *Creation*, and 'Worthy is the Lamb,' from the *Messiah*, besides extracts which brought individual performers into

prominence. The second part (secular) was varied and attractive. Miss Lavers' singing of 'Scenes that are brightest' and 'Kate Kearney,' and Mr. Baker's 'Adelaide' (Beethoven) were the most admired. The young lady, who is an amateur, sings with intelligence and expression, and has a charming voice. A younger daughter of Mr. John McCarty performed Thalberg's 'Home, sweet Home,' followed up by a brilliant fantasia on Irish melodies in a style which, for a mere child, seems to indicate that she is likely to share the ability of her gifted sister. Mr. McCarty conducted with thorough success. The only feature of the programme which challenged criticism was a discourse by the President, the Rev. J. Connolly. As well as we could hear the observations, they contained a sort of apology for praising the Creator in music and for enjoying that art in other ways. Surely—we say it with the greatest respect—it is time to have done with that sort of thing."

On this last matter we thoroughly agree with our Irish contemporary. It is time the world had done with "waste howling wilderness" business.

EDINBURGH.—The *Scotsman* gives some details of the approaching Reid Concert, for which the services of Mr. Charles Hallé and his orchestra have been secured. Our contemporary says:—

"The chief work to be performed is Beethoven's symphony, No. 7, in A major. Next in interest to this symphony are Schubert's *entracte* to *Rosamunde*, now given for the first time in Scotland; and the D minor pianoforte concerto of Mendelssohn, which it will be a great treat to hear Mr. Hallé play with his own band, and with sufficient support to do the composer and himself justice. We understand that Professor Oakeley has had to contend with great difficulties in bringing about this arrangement. In ordinary seasons, the expense of bringing all the performers to Edinburgh would have been sufficiently serious; but this year it is increased by the circumstance of General Reid's birthday occurring on a Saturday, so that the artists have, in consequence of railway arrangements, no opportunity of leaving till the following evening. We believe the concert cannot, in any circumstances, defray its own expenses. With so unusual an attraction, however, we make little doubt there will at least be no empty seats. The singers are not yet announced; but there is a rumour of Mr. Sims Reeves."

Mr. Mackenzie's Classical Chamber Concerts are a great success. The character of the programmes can best be judged from one example, which we give:—

Grand Trio, in B flat (Op. 97), for pianoforte, violin, and violoncello, Beethoven; Song, "Ave Maria," Schubert; Andante Spianato et Polonaise (Op. 22), for pianoforte, Chopin; Quartet, in E flat (Op. 12), for two violins, viola, and violoncello, Mendelssohn; Recit. and Rondo, "Crudele!" "Non mi dir," Mozart; Adagio and Allegro Vivace, from Concerto for Violin (Op. 70, No. 11), Spohr; Recit. and Aria, "Let me wander not unseen," Handel; Quartet, in E flat (Op. 47), for pianoforte, violin, viola, and violoncello, Schumann.

With reference to the above a local critic thus writes:—

"Mr. Bache—a student at the Leipzig Conservatoire, and a pupil of Liszt, who made his *début* before an Edinburgh audience—approved himself a pianist of a high order. His playing of Chopin's composition was masterly, and elicited applause so hearty as to bring him back to the platform. His coadjutors in the trio (Messrs. Mackenzie and Daubert) are so well known that it is sufficient to say they fully maintained their reputation. Miss E. Armstrong sang Schubert's "Ave Maria" with great feeling. In the recitative and air from *Don Giovanni*, and in the song from Handel's *L'Allegro* she was equally successful. One of the gems of the concert was Mendelssohn's quartet. We never heard Mr. Mackenzie to greater advantage than in Spohr's *adagio* and *allegro*. His tone appeared to be larger than usual, while his execution was characterized by perfect intonation and great fluency. The slow movement was played with just expression, showing that every phase had been carefully studied, while every note in the brilliant *allegro* was attacked with firmness and precision. The plaudits with which it was received must have been as gratifying to the artist as they were creditable to the audience. The third concert of the series is announced to take place on the 4th of next month, when the programme will include Beethoven's grand trio in E flat, Op. 70; *Stücke im Volkston*, by Schumann; a quartet, by Haydn; and Schubert's quintet in C major. Mr. W. Hately will be the pianist."

FLORENCE.—*Dinorah* has been produced at the Pergola, but it is so badly rendered that it will soon be withdrawn from the bills. Great efforts are being made in consequence to bring out the new ballet *Brahma* without loss of time. It was at the same theatre that *L'Etoile du Nord* proved a failure. This does not say much for the management.—*Il Ballo in Maschera* is drawing good audiences at the Pagliano.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

NINTH CONCERT OF THE ELEVENTH SEASON,
MONDAY EVENING, JANUARY 25TH, 1869.
To commence at Eight o'clock.

Programme.

PART I.

QUARTET, in D, No. 7, for two Violins, Viola, and Violoncello (first time at the Monday Popular Concerts)—MM. JOACHIM, L. RIES, HENRY BLAGROVE, and PIATTI ... *Mozart.*
SONG, "Thou whom I would love"—Mr. VERNON RIGBY ... *Schubert.*
SONATA, "Plus Ultra," for Pianoforte alone—Madame ARABELLA GODDARD ... *Dussek.*

PART II.

SONATA, in C minor, Op. 30, for Pianoforte and Violin—Madame ARABELLA GODDARD and Herr JOACHIM ... *Beethoven.*
SONG, "The Garland"—Mr. VERNON RIGBY ... *Mendelssohn.*
CONCERTO, for Violin, with Double Quartet Accompaniment—Herr JOACHIM, L. RIES, POLLITZER, ZERBINI, WATSON, HENRY BLAGROVE, ZERBINI, JUN., ATWARD, REYNOLDS, and PIATTI (repeated by desire) ... *Bach.*
CONDUCTOR - - - - - Mr. BENEDICT.

FIRST MORNING PERFORMANCE,
THIS DAY, SATURDAY, JANUARY 23RD, 1869.
To commence at Three o'clock.

Programme.

QUINTET, in G minor, for two Violins, two Violas, and Violoncello—MM. JOACHIM, L. RIES, HENRY BLAGROVE, ZERBINI, and PIATTI ... *Mozart.*
SONG, "Cangio d'aspetto"—Madame SAINTON-DOLBY ... *Handel.*
SONATA PASTORALE, in D major, Op. 28, for Pianoforte alone—Madame ARABELLA GODDARD ... *Beethoven.*
SONG, "A year ago"—Madame SAINTON-DOLBY ... *Rockstro.*
TRIO, in D minor, Op. 49, No. 1, for Pianoforte, Violin, and Violoncello—Madame ARABELLA GODDARD, Herr JOACHIM, and Signor PIATTI ... *Mendelssohn.*
CONDUCTOR - - - - - Mr. BENEDICT.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets may be had of Austin, 25, Piccadilly; Keith, Prowse, & Co., 48, Chesham; and of Chappell & Co., 50, New Bond Street.

N.B.—The Entrance to the Orchestra will, in future, be by the door in Piccadilly Place only.

TO CORRESPONDENTS.

J. M. G. (Manor Rooms); J. D. (Dublin)—next week.

NOTICE.

The MUSICAL WORLD will henceforth be published on FRIDAY, in time for the evening mails. Country subscribers will therefore receive their copies on Saturday morning. In consequence of this change, it is urgently requested that Advertisements may be sent not later than Thursday, otherwise they will be too late for insertion in the current number.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). Advertisements received as late as Three o'clock P.M. on Thursdays, but not later. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JANUARY 23, 1869.

PITCH AGAIN.

WE are a practical people. There is no mistake about it—at least there is no mistake that we say so. The typical Englishman is not a little proud of being practical. Draw him out on the matter and he will say—"Thank goodness, we are no visionaries, no empty talkers, no mere theorists. We do things in a business-like style. Given a point to be reached, we go the shortest way and are there before others have made up their minds which

road to take." This is, of course, very comfortable—far more comfortable than true. As a matter of fact, and spite of our business-like notions, we are eminently impractical. We talk and talk, but never act till after a catastrophe. Then we set to work with a will. The steed being ridden away by thief we lock, bolt, and bar the stable door. "What has all this to do with musical pitch?"—somebody will ask. The reply is close at hand. It warns those who want that question settled, how great a danger there is of nothing coming from the present agitation. Unless care be taken, we shall all go on talking till we are weary; then the subject will drop, and the A will vibrate 910 per second for another ten years. Do let us, if only for shame's sake, have a little to show as the result of so much fuss and pother.

To the end just stated there are a couple of steps only—the What and the How. Public opinion is rapidly agreeing about the What. The half-tone notion finds little support, because it is said the drop is too much, that uniformity with the Continent is desirable, and so forth. Moreover, the thing is looked upon as an undignified compromise with trouble and expense. "Do what has to be done thoroughly or not at all," urges the popular voice. Be it so. For several reasons, we prefer the French pitch above any other, and are, therefore, ready to add the English "Hurrah!" to the French "Vive!" and the German "Hoch!" on behalf of *le diapason normal*.

At this point we come face to face with the How. Let us not underrate such difficulties as lie in the way. The most formidable of them is an old acquaintance, one which has barred the path of us all time and again—money. Upon this the whole question hangs. Find "ways and means," and the pitch will go down to 870 as inevitably as the barometer falls before a storm. Not a small sum will be wanted—let that also be borne in mind. To replace discarded instruments, and to adapt organs to a new diapason are expensive processes which ought not to be undertaken by those who have omitted seriously counting the cost. The grand consideration is, therefore, whence to obtain a large sum of money. We can speedily narrow the sources of supply. The Government will do nothing, that is certain; the general public may be placed in the same category, and even musical amateurs are not to be counted upon. It follows, that musicians and musical societies will have to help themselves. They can do so provided there be hearty combination. We hear rumours of embryo committees and inchoate meetings; sincerely hoping they are true, let these germs develop; let us see the foremost men in all branches of the profession—composers, conductors, players, and singers—meeting in friendly conference with the representatives of our great musical societies, and then we shall have hopes of a settlement. Nothing short of this will afford ground for the slightest expectation; and if this do not come about speedily the whole agitation will collapse like a pricked wind bag, and we shall prove once more that English practicability is a mere vaunt.

MR. JOHN BOOSEY, the spirited conductor of the "London Ballad Concerts," has addressed the following letter to the Editor of the *Standard* :—

To the Editor of the "Standard."

SIR,—I have just read with some surprise an article that appeared in your columns on Thursday upon my first ballad concert.

In this article your critic says, "the chief objection to the prospectus is the announcement that the new ballads are the compositions of the principal English composers. A glance at the programme will show the fallacy of this claim." Now, I beg to submit to you the programme in question, and will feel obliged if you will take "a glance" at it yourself. You will there find that the modern songs are by Arthur S. Sullivan, Benedict, G. A. Macfarren, Henry Smart, Molloy, Gabriel, and Claribel. There are also a duet and some part-songs by J. L. Hatton. This list contains the names of at least five of the most

eminent living writers, and I ask you whether, in the face of this fact, the objection made by your critic to the prospectus is not most unjust.

Even if the selection had not been so good as it was, no fair objection could have been raised against the prospectus, which stated in the plainest language, the names of the contributors of the new songs and ballads, and which could not, therefore, possibly mislead anyone as to the character of the music to be performed.

Your critic also sneers at a "publisher's programme," meaning, I suppose, to imply that it is made up simply of what he chooses to put into it. Now, the reverse is actually the case. The songs are invariably selected by the artists, who take care to choose those that produce the greatest effect. The firm to which I belong devotes itself specially to the publication of those songs and ballads which are introduced by the leading English artists. We do not ask these ladies and gentlemen to sing our publications; on the contrary, they bring their songs to us, and ask us to publish them. Being, therefore, identified with such a number of the newest and most popular songs of the day, it follows naturally that if any one else were to give a concert of popular vocal music at which these eminent artists appeared, the programme of such a concert would hardly differ at all from that offered at the London Ballad Concerts.

So much for the sneer at the "publisher's programme," which is, I think, as undeserved as the reproach about the prospectus.

But the real objection to the concerts, if I mistake not, is that they are of a popular character. Popular music is, I know, regarded with much dislike by our great musical critics. The public is allowed with impunity to indulge its taste for popular literature, melo-dramatic plays, sensation pictures, and all other forms of art but high art, except in music. Directly the public shows a frank disposition to be entertained in a genuine way by simple, harmless music, the great critics rise up like a number of schoolmasters and denounce the popular taste. Persons who can listen to a lighter class of music are spoken of with derision and contempt, and the public is afraid to acknowledge a taste for any but the gravest and most serious works. Surely these gentlemen might be satisfied with what they have already accomplished. Classical music only is to be heard in London. In no other city in the world is so much solemn music performed. Actually one critic suggested the other day that the writers of pantomimes should even give up the use of popular tunes and try and induce another Mendelssohn to write their burlesque music! But the time for this artistic millennium has not arrived, and in the meanwhile I am very glad there are still a good many people who are honest and unaffected enough to admit their liking for English ballads and songs.—I am, Sir, your obedient servant,

JOHN BOOSEY.

23, Holles Street, Jan. 11.

We have reprinted this letter, not only to show that in a great measure we sympathize with the writer, but also that we might ourselves be afforded the opportunity of protesting against the whole of his last paragraph. Whoever may be our "great musical critics," we have no means of deciding; but we never yet heard of critics "great" or small protesting against "popular music." On the contrary, they are rather too prone to accept the popular verdict on all matters relating to musical art. And sometimes this excessive critical leniency towards what is merely ephemeral does a certain amount of harm. Why those whose office it is, or ought to be, to lead public opinion, should encourage the adult community in a belief that they are amused by what would be scarcely fitting food for children, it is difficult to say. Mr. John Boosey half sneers at what he is pleased to term "classical music;" but he might just as well sneer at unadulterated food; for the music to which he refers is neither more nor less than music that is good and wholesome; and the more of such music he may be able to introduce into his "London Ballad Concerts" the better for his "London Ballad Concerts." Tastes differ, as all the world has long ago admitted; and though we, personally, would rather sit for three hours in a punt (reading *Tom Jones*, or *Vanity Fair*, the while), than sit for three hours listening to a ballad concert, we are not the less disposed to admit that such concerts may, like "Penny Readings," be made acceptable to a vast number of people, and at the same time exercise a refined and civilizing influence. About the public being afraid to acknowledge a taste for any but the "gravest and most serious" works we entertain a strong doubt, seeing that they go in crowds, not only to the London Ballad Con-

certs, but to those of the Christy Minstrels, where there is little or nothing grave and serious to be heard. For our own part we confess that we detect more fun and humour in one of the quartet or symphony *finales* of Haydn than in all the comic songs with which we are acquainted; and where, probably, Mr. Boosey and those of his way of thinking would go to sleep, we should keep wide awake—and *vice versa*. But, seriously, these things had best be allowed to find their own level. There is room for all. Some people like "Claribel," some like Beethoven. We frankly own that we prefer Beethoven, and find him the more entertaining of the two. And where, after all, is the harm to "Claribel"? She has her admirers, and not without reason, seeing that her popular ballads are on the whole as good as the great majority of popular ballads we have been blessed with for the last half century. Why "Claribel" should be taboo'd any more than a dozen others of her calibre, who might readily be cited, we are at a loss to know.

MONDAY POPULAR CONCERTS.

Herr Joachim's invaluable co-operation continues to add attractiveness to the always attractive Monday Popular Concerts. In spite of the fog that on Monday night shrouded the great city, and penetrated the most brilliantly-lighted of halls, the audience was as crowded as on any preceding Monday. The programme was opened by Mendelssohn's quartet in E minor, one of the most characteristic "operas" to which the genius of the last of the great masters gave birth. The *andante* was a favourite, even with its own fastidious author; while the *intermezzo* which separates this movement from the *allegro appassionato*, is fit to mate with any of the brilliant and playful *scherzi* that owed their origin to Mendelssohn. Played to a wish, this movement was rapturously encored, and repeated with renewed effect. Herr Joachim, who led the quartet with loving care, introduced a comparative novelty in the shape of a concerto in A minor by John Sebastian Bach, with double quartet string accompaniment. We say advisedly "comparative" novelty; for the concerto was played with full orchestral accompaniment at one of the concerts of the now defunct Musical Society of London. It did not then, however, produce the deep impression effected on Monday night on the popular audience which has become as appreciative as it is critical. In this concerto, as in so many of his works, the old Leipzig cantor again reminds us how he has anticipated the highly prized effects for which we are in the habit of claiming exclusive credit. Witness the stress on the leading notes in the solo of the brilliant *finale* as an illustration of modern effect. This movement—which, nevertheless, is in no way superior to the *andante*—was so much applauded that the executants had no alternative but to come back to the platform and repeat it. The accompaniment was played by MM. Ries, Pollitzer, Watson, Zerbini, H. Blagrove, Aylward, Reynolds, and Piatti, while Herr Joachim held the solo instrument. To him is due the credit of bringing forward this relic; and he has, we hear, other similar works by Bach and Handel. In suchwise may the *répertoire* of the Monday Popular Concerts be indefinitely and worthily enlarged. The pianist of the evening was Mr. Charles Hallé, who chose Schubert's sonata in A major, a work as brilliant and poetical as it is extended. Few movements of such length as the opening *allegro* are so filled with bright thoughts, while the theme of the final *rondo* is one of those that will not quit the memory. Mr. Hallé played with the extreme neatness and facility that characterize him; and he was equally successful in Beethoven's duet sonata in G major, the beauty and lightheartedness of which might tempt the hearer into fancying it was signed Mozart. The vocalist was Miss Emily Spiller, who sang Cherubini's "Ave Maria," to Mr. Lazarus's *obbligato* clarionet, and Mr. Clay's graceful song, "I've wandered down the mountain side," being recalled after the former noble production. The morning performances commence to-day.

GENOA.—Meyerbeer's *Roberte Diabla* has been successfully produced at the Teatro Doria.—At the Carlo Felice, *Lucrezia Borgia* has been very attractive. The principal characters were sustained by Signora Penco, Signori Graziani and Pandolfini.

LIVERPOOL PHILHARMONIC SOCIETY.

(From a Correspondent.)

The annual meeting of this society took place on Thursday, 14th inst., in the Law Association Rooms, Liverpool. The report of the committee for 1868 was satisfactory, the accounts showing an excess of receipts over expenditure. The following resolutions were successively proposed and passed:—

First Resolution.—Moved by the Chairman; seconded by Mr. J. Marke Wood, Jun., Esq.:—"That the statement of accounts as audited by Messrs. Harwood, Banner, & Sons, be passed."

Second Resolution.—Moved by the Chairman; seconded by Thomas Donnison, Esq.:—"That the best thanks of this meeting be given to the practical members for the very important services rendered to the society during the past year."

Third Resolution.—Moved by the Chairman; seconded by Horace Walker, Esq.:—"That twelve subscription concerts be given in the year 1869."

Fourth Resolution.—Moved by the Chairman; seconded by P. D. Drinkwater, Esq.:—"That the subscriptions for 1869 be as follows:—

PROPRIETORS.		Each Seat.
Boxes and Stalls...	...	£3 3 0
ANNUAL SUBSCRIPTION FOR NON-PROPRIETORS.		
Stalls	...	5 5 0
Gallery Stalls	...	2 2 0
Gallery	...	1 1 0
OR FOR THE HALF YEAR.		
Stalls	...	2 12 6
Gallery Stalls	...	1 5 0
Gallery	...	0 12 6

That proprietors shall be allowed to transfer their right of *entrée* for the season to resident gentlemen, upon payment of 10s. 6d. as before. And that any resident gentleman approved of by the committee, and not in business for himself, shall be allowed the privilege of purchasing a ticket, or making use of a member's ticket at the subscription concerts, upon payment of 10s. 6d. for the year, instead of a guinea, as heretofore." [Gentlemen residing within ten miles of Liverpool, or having a place of business in town, are considered residents.]

Fifth Resolution.—Moved by Courtenay Crutenden, Esq.; seconded by Harwood W. Banner, Esq.:—"That the following gentlemen be elected members of the committee, in the room of those retiring:—Alfred Castellain, Esq.; George Cunliffe, Esq.; Hardman Earle, Esq.; Edward Eccles, Esq.; W. H. Maclean, Esq.; W. Winter Raffles, Esq.; Patrick Vance, Esq.; Edward Roberts, Esq.; G. C. Schwabe, Esq."

The necessity of having a new organ to replace the present one—which is far from being good, especially for such a place as the Philharmonic Hall—was dwelt upon by several gentlemen; but, as there is not sufficient cash to credit of the society for the necessary outlay, it would have to be done either by private subscription of the proprietors, or, by raising the subscriptions to the hall for a certain period, so as, also, to enable the committee to make other alterations in the hall, such as enlarging the refreshment room, the choir, etc. The chairman (W. Winter Raffles, Esq.) said that a scheme for the proposed alterations was under consideration of the committee, but that, as it would require a large sum of money to carry out, time was indispensable to devise the best means of covering such expenses.

To the Editor of the "Musical World."

SIR,—Generally the anonymity of the Press is respected. When an exception is made some good reason presents itself. Simply because it was not my wish to be taken for other than I am, such humble expressions of opinion as have occasionally dropped from my pen have been signed with my name. If you think this explanation tardy, pray extend to me such consideration as might be sued for by one who would rather be blamed for saying too little than too much.—Yours, very truly,

Maidstone, Jan. 21st.

GEORGE TOLHURST.

BERLIN.—The following is the programme of music given in the Queen's drawing-room at the Royal Palace, last week:—*Canzonetten*, "She never told her love," and "My mother bids me bind my hair," Haydn (Frau Rudersdorff); *Cavatine*, from *La Favorita* (Herr Wachtel); "Schlummerlied" ("Peacefully slumber"), Randegger, and "Englisches Lied aus dem 13 Jahrhundert" (Frau Rudersdorff); "La donna è mobile," *Rigoletto* (Herr Wachtel); and "I Naviganti" ("The Mariners"), *terzettino*, Randegger (Frau Rudersdorff, Herren Woworski und Salomon).

THE MUSICAL PITCH.

To the Editor of the "Musical World."

SIR,—As I think it is now generally admitted by the medical and musical profession that our orchestral pitch must be lowered to the French diapason, it becomes a question as to how the necessary expenses of providing new instruments, or of utilizing those now in use, are to be met. We all know that Mr. Manns is a conductor of great popularity, and that whatever project he sanctions is almost certain to meet with universal approval. What I would therefore suggest is this, viz., that two musical festivals should be given at the Crystal Palace, under his direction, the one to consist of a sacred performance, the other a miscellaneous concert of operatic music.

The above scheme would, I think, appeal to the tastes of all classes of the community, and I have no doubt that our leading vocalists, both English and foreign, would gladly co-operate in a matter which so nearly concerns themselves. As regards the volunteer bands, I would also suggest that concerts should be given by them in their various neighbourhoods, assisted by vocalists of repute; and, as I consider that all persons who bring forward a proposition should also practically assist in carrying it out, I can only say, speaking for myself, that I shall be happy to render my gratuitous vocal services, and use my influence in procuring other singers, to assist, and I have no doubt that many professors would be willing to follow my example. Thus, a fund would be raised to defray the expenses incidental on the proposed alterations of the wood and brass instruments.—I remain, Sir, yours obediently,

STANLEY MAYO, Professor of Singing.

116, Camberwell New Road, S.E.

TO SHIRLEY BROOKS, Esq.

SIR,—The Spanish maiden yearns for her native land, and, whenever her yearnings are illustrated in music by a foreign composer, yearns in a *bolero*. It is somewhat singular, by the way, not to say anomalous, that whether a Spanish maiden be in a melancholy or a happy train of mind, whether she be thinking of her absent love, lamenting her marble halls, dancing on the greensward, musing in a bay-window of the Escorial, hieing gaily on one of St. Francis's mules to milk her cows in the pasture, confiding a *billet-doux* to a trusty *duenna* for the gallant of her choice, telling her beads in a church at the foot of the altar, waving her handkerchief at a bull-fight, or dropping her glove at a tournament, pinching the strings of a guitar to some old *romance* of chivalry, where Moors are all giants, dwarfs, magicians, devils, while Spaniards are emblems of constancy, daring courage, and manly beauty, flitting along at night in the silent streets, like a dark ghost, all bent to conceal the blushes that mantle (no pun) on her cheeks, which, indeed, were she unheeded, would rather be felt than seen by the happy caballero who waits for her hard by, with cloak and sword and hat and feathers (granting the moon at its full, for that fair mistress of the midnight sky shows not these tricks of shame upon the maiden's face), getting up early in the morning and opening the casement to let the first ray of the sun pry into the secrets of the chamber, going to bed late at night, after taking the last look of the glass and heaving a last sigh for the beloved in whose behalf she yields and offers up a prayer to the Mother of the Saints, musing on Galatea, doting on Galaor, or roving with Sancho Panza, riding on a trusty barb, conceited of his burden, pursuing the falcon, which will not come back even for the love of those sweet eyes, preferring to peck out these and the heart of his quarry in the wilds of the far-off wold, unseen and out of call-shot (graceless and ungrateful falcon—or, better, vile and scurvy hawk—or, better, cantelous carrion-sucking "haggard" (Shakspeare)—that leavest such soft quarters as the maiden's fist without a sigh, a wail, a *vale*!) sailing blithely in a golden boat that gently parts the bosom of the sparkling Guadalquivir (the only Spanish river that would seem to have inspired the poets from Byron to Burns)—whether, indeed, she be eating, drinking, or fasting, doing penance in tears, or exulting at a feast—whether one, or any, or all, or none of these (you will, I am sure, pardon my cutting short the catalogue)—whether one, or any, or all, or none of these be the themes or theme supposed to occupy the attention and fill the soul of the Spanish maiden, composers of music, German, Italian, French, and English, all, in short, except Spanish (who should know best), typify the fact in the familiar strains of a *bolero*. Will you, Sir, as a man generally acquainted with things in general, explain this (in *Punch* will do), and therein greatly oblige your very obedient servant and enthusiastic admirer,

THEOPHILUS QUEER, M.D.

King and Beard, Jan. 20.

[We insert Dr. Queer's epistle without reluctance.—A. S. S.]

STRASSBURG.—M. Auber's *Premier Jour de Bonheur* has been very successfully produced.

WAIFS.

Dussek's splendid sonata in A flat, known in England as *Plus Ultra*, abroad as *Le Retour à Paris*, which has not been heard in St. James's Hall since 1862, is to be played by Madame Arabella Goddard at the next Monday Popular Concert.

At the Crystal Palace to-day, Haydn's beautiful symphony in E flat (No. 10 of the Salomon 12), and Handel's *St. Cecilia*, are in the programme.

The first "Saturday Monday Popular Concert" takes place to-day.

In consequence of its extraordinary success on Monday last, Herr Joachim is to repeat Bach's concerto in A minor at the Monday Popular Concert of the 25th inst. He will also play Beethoven's great C minor sonata with Madame Arabella Goddard, and lead a quartet in D major by Mozart, generally known as "No. 7," which has not previously been heard at Mr. Chappell's concerts.

Mr. Augustus Harris has returned to St. Petersburg.

Wagner's *Meistersinger* is in active preparation at Dresden.

M. Ullmann is ill, and his concert tour has been suspended.

Signor Bottesini is engaged as *chef d'orchestre* at the Baden Opera.

Mdlle. Nilsson has had a cold, and *Hamlet* was suspended for a week.

Mdlle. de Murska was to appear at the Italiens on Thursday last as Lucia.

The French Ministre des Beaux-Arts has ordered a bust of Rossini from M. Dantan.

MM. Straus, Wilhelmy, and Rubinstein are engaged to play at the Brussel's Popular Concerts.

Offenbach's *Belle-Hélène* is to be produced at Cairo in the "vulgar tongue" of that place—Arabic.

Mr. Sims Reeves has been to Paris—on matters, we understand, concerning the raised question of lowered pitch.

Herr Wagner has finished the third part of his *Niebulungen*. The work will probably require several evenings for its performance.

Madame Parepa-Rosa has returned from her successful operatic season in the West, and gave a concert at Steinway Hall, on the 8th inst.

Herr Wieniawski has been playing at Warsaw, and Herr Laub, a violinist, not unknown to England, has returned to St. Petersburg.

M. Rubinstein and Herr Goldschmidt are spoken of as successors to Herr Stockhausen in the direction of the Hamburg Philharmonic Society.

A telegram from St. Petersburg tells that the Marquis and Marquise de Caux (Patti) have arrived there safely, and that the temperature is extremely mild for the season.

Madame Patti has appeared at St. Petersburg in *La Sonnambula*. After submitting to more than forty calls, she was obliged to sue for mercy. Otherwise there might have been forty more.

The Baroness Heiligenstadt de Königsberg has appeared on the stage in Vienna in the part of Isabelle in *Robert le Diable*, under the name of Giovannina Stella. Her singing and action are highly approved.

Max Maretzek opened his grand Italian and German opera season, at the Boston theatre, on the 4th inst.; the season to be twenty-four nights and four *matinées*, with Miss Agatha States and Madame Cellini as principals.

Mdlle. Lucca has returned to Berlin from St. Petersburg. She is still unwell. We notice that a bumptious little contemporary killed her in its last impression. What has poor Mdlle. Lucca done to the *Musical Standard*?

M. Pasdeloup's programme of Sunday last was this: Schiller-March, Meyerbeer; Overture (Op. 52), Schumann; Andante and Minuet (Serenade), Mozart; Concerto for horn, Weber; Symphony in C major, Beethoven.

Our American cousins appear to be as omnivorous in their musical tastes as ourselves. At a concert given in New York for a charitable purpose, the programme included Offenbach's *Lischen und Fritschen* and Beethoven's "Eroica Symphony." Surely the force of contrast could no further go.

At the Théâtre-Lyrique the plan has been adopted of issuing monthly admission tickets at the price of thirty francs. These are issued on the first of each month, and admit to every performance within that period except "first representations." For these the ticket-holder has the right to a numbered seat *au prix du bureau*.—Mdlle Orgeni is about to make her *début* at this theatre in *La Traviata*.

The first of a series of ten bells and hour-bell for Worcester Cathedral has been deposited in the College Green. The new peal is to cost £3,000; and this sum has been subscribed in honour of the dean (the late Sir Robert Peel's brother), as a testimony to whose virtues the bells are to be hung.

The engagements concluded by M. Dupressoir for the season at Baden are as follows:—Mlle. Nilsson will appear twice as Mignon in the opera of Ambroise Thomas, and once as Marguerite in *Faust*; Madame Patti will appear in *La Traviata*; Faure and Madame Monbelli in *Christophe Colomb*, and Madame Mallinger in *Lohengrin*.

A little while ago, *à propos* of a paragraph in *Watson's Art Journal*, we asked—"Who is Miss Nettie Sterling?" We ought to have known then what we know now, that Miss Nettie Sterling is a young American lady pursuing her musical studies in England; that she has a magnificent contralto voice as well as the ability to use it; and that in several provincial towns she has met with very flattering success.

The *Continental Gazette* presents as follows:—

"Strauss will perform for the first time, at the next *bal masqué*, his new polka, 'Horreurs de la Guerre,' with the accompaniment of two hundred voices, the discharge of firearms, &c. We are not yet informed if the groans of the wounded and the stamping of wooden legs and crutches are to be called into requisition, as additional incentives to the Terpsichorean display by the masqueraders at the Opera-house on Saturday next.

The Pacha of Egypt is having a theatre built in the principal square in Cairo. No less than 7,500 workmen are labouring at it day and night. The architect has received orders to have it finished in two months. And for what has this enormous work been undertaken? Simply in hopes of inducing Madame Schneider to accept an engagement on its boards! In brief, the offer made the fair enlaver is the munificent one of 50,000fr. for ten performances, without reckoning perquisites.

Baron von Wolzogen, the intendant of the Court Theatre at Schwerin, has published his intention of celebrating Mozart's birthday (January 27th) by a representation of *Don Juan*, to which he has invited the managers and directors of all theatres in Germany. His object is to introduce a thorough reform in the manner in which this piece has hitherto been placed on the boards, both as regards correctness of the text, arrangement of the music, and the scenery. [This idea is not very new; it is, in short, very old.—A. S. S.]

The *New York Weekly Review* says:—

"Mr. Howard Glover has arranged some music for the new burlesque which is to be brought out at Tammany next week. We dare say it will prove to be extremely enjoyable. Mr. Glover's talents need no bush. He has done good service to music, and we have not among us a more conscientious and industrious worker in the orchestral branch of the musical art. Moreover, Mr. Glover is one of the few orchestra leaders who try to withstand the pressure of the bad taste of these times, which demands and applauds such irritating and abominable musical rubbish as 'Not for Joseph' and 'Captain Jinks of the Horse Marines.'"

In a letter to the *Daily Telegraph*, "An Orchestral Musician" has made a valuable suggestion with the view of securing perfect conformity with whatever standard may be ultimately adopted. He remarks as follows:—

"There is one difficulty in the musical pitch question which has not yet been handled—i.e., the uncertainty of the present and future pitches in consequence of no standard authority. By standard authority I do not mean the mere sound determined upon, but how we are to maintain it in its integrity. Let us take for granted that the French pitch is adopted: this gives us a basis upon which we fondly hope to build perfection. But will this be the case? No—and why not? Because the present system of orchestral tuning is left altogether to the judgment of some wind instrumentalist—generally an oboe player. Now one great hardship oboists experience is a difficulty in procuring a good reed. Most players make their own; and they will, I think, agree with me when I state that, although you may make reeds on tubes of exactly the same length, yet the quality of the cane used oftentimes determines its pitch. A reed made of well seasoned cane is generally sharper than one made of cane which is fresh. Now, when an oboe player gets a good reed he prizes it; and although it may be a little sharp or a little flat, yet he plays upon it, and if he determines the pitch the orchestra is accordingly sharp or flat. Now you cannot tune to a flute or clarinet, because, when cold, these instruments are invariably flat. The bassoon has some of the difficulties of the oboe. A performer on a brass instrument can make a difference of half a tone by his method of blowing, so that to tune an orchestra to any of these instruments is injudicious.

"Why not use a pitch-pipe? In that there is more certainty. Every conductor should have one, and let him give the A to the orchestra; there will then be more certainty of correct tuning. Unless some such plan is adopted it will be folly to make any change, for it will not be lasting."

The *Portland Advertiser* tells of a proposed concert which will throw our Handel Festivals a long way behind in the matter of noise:—

"Mr. P. S. Gilmore, the famous band-leader of Boston, is deep in the preparation of a monster vocal and instrumental concert that shall eclipse all the former efforts of the world in a musical way. It is to take place on Boston Common, in June next, and will consist of an orchestra of one thousand instruments, the choruses to be given by ten thousand selected vocalists from all parts of the country. The choruses are to be supported by the basso of artillery, discharged by electricity. Mr. Gilmore has already secured 1,500 subscribers at 100 dollars each, and is busy in securing members of the orchestra and chorus."

The *Liverpool Daily Post* speaks in high terms of Mr. W. Farren's appearance in *Hearts are Trumps*:—

"Formerly the great Mr. Farren appeared in it; last night his son sustained the same part—that of Mr. Gray. To readers of comedies, *Hearts are Trumps* will be familiar, and it will be a matter of interest for them to know that the son of the great comedian gave a very superior rendering of a difficult character. Throughout his performance he was peculiarly impressive—and quiet; he never raised his voice above the ordinary colloquial pitch. To be impressive in defiance of the rudimentary instructions of modern histrionics is manifestly indicative of an unusual amount of true artistic confidence. We have never seen Mr. W. Farren to more advantage; we spent two hours of real enjoyment in the theatre; and we earnestly advise everybody to see a capital rendering of a capital part."

MOSCOW.—The Italian operatic season is over, and the artists have all departed to other, and, probably, sunnier climes.

LEIPZIG.—The new manager, Herr Laube, enters upon his duties at the Stadttheater on the 1st February. The first opera produced under his management will be Mozart's *Idomeneus*.

ROME.—The Abbate Franz Liszt has been charged by the Pope with the task of improving the present exceedingly unsatisfactory state of musical matters in the Roman Catholic Church.

COBURG.—The ballet, having been found too expensive, has been abolished as a separate institution. The only dances for the future will be those absolutely necessary for the action of certain operas.

LUEGE.—First Conservatory Concert: "Frühlings-Sinfonie," Ferdinand Hiller; Symphony, Haydn; Overture to the *Siege of Corinth*, Rossini; Scene and air from *L'Africaine*; Violin Concerto, Bruch, &c.

UTRECHT.—First Concert of the Collegium Musicum Ultrajectinum: Suite, Raff; First Movement of Violin Concerto, Rubinstein; Overture to *Coriolan*, Beethoven; *Meeresstille und glückliche Fahrt* Overture, Mendelssohn.

MUNICH.—During the past year, one hundred and seventeen operatic performances were given at the Theatre Royal. Among the works played there were six novelties, of which three only—Auber's *Premier Jour de Bonheur*, Gluck's *Armida*, and Herr R. Wagner's *Meistersinger*—have been added to the stock-operas.

ANTWERP.—According to the *Opinion*, the director of the Conservatory, M. Pierre Benoit, has determined on making that establishment peculiarly Flemish by substituting for the terms *lento*, *piano*, *allegro*, *scherzo*, *andante*, &c., hitherto employed by the composers of all nations, the words *traagzaam*, *zacht*, *snaartuig-samenspelklas*, &c. Verily, M. Benoit, this is a strange freak.

MILAN.—Signor Verdi's *Don Carlo*, and Rossini's *Mosè* have been performed alternately at the Scala to crowded houses. Signor Rota as Faraone, and Signor Mongini as Amenofi, have made a deep impression. They are regularly overwhelmed with applause in the celebrated duet of the second act. A new ballet, entitled *La Semiramide del Nord*, by M. Monplaisir, has been produced, but is not equal to some of his other efforts in the same line. That it did not prove a failure was owing principally to the admirable dancing of Signora Beretta, supported by some fine scenery and brilliant costumes.—*I falsi Monetarii*, by Signor Lauro Rossi, has been produced at the Santa Radegonda, but badly executed by every one, except Signor Moragas, who makes a great deal of a small part. The opera has not proved attractive, and it is to be hoped that the management will be more successful with their next novelty, *Gl' Artisti alla Fiera*, by the same composer.—The Carcano is generally empty or nearly so. *Norma* is announced for the *début* of Sra. Marinoni, a pupil of Signor Delle Sedie.

MUSIC RECEIVED FOR REVIEW.

ROBERT COOKS & Co.—"Tunes of our Streets," fantasia for piano, by George Forbes; "Where are they now?" song, by Anne Fricker; "The snow lies white," song, by Miss M. Lindsay; "The belfry quaint and olden," song, by W. T. Wrighton.

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That the pitch has been gradually raised in this country upwards of a semi-tone during the last fifty years, and a whole tone since the time of Handel (in spite of the continual protest of every unbiassed musician) is an indisputable fact; and a similar movement was progressing simultaneously in most of the Continental cities. However instruments, therefore, might be enabled to adapt themselves to this absurd innovation, it is obvious that the delicate organs even of our best vocalists must eventually succumb to such an undue strain upon their legitimate powers. France, however, with that practical turn of mind which is one of her distinguishing characteristics, called together a number of the principal musicians of Europe, at a conference held in Paris; and, after mature deliberation, fixed the *diapason normal* at the present pitch. This initiative was soon followed by other nations; but although an effort was made by the English Society of Arts to set the matter at rest—the result of which was an abortive attempt to introduce a third pitch—England remains with a diapason differing from that of every other country; and, although not definitely fixed, it is conventionally so high as to seriously overtax the vocal organs of all who are brought within its despotic power. An extract from a letter in the *Daily Telegraph* of the 7th January, written by William H. Stone, one of the physicians to the Royal Society of Musicians, will prove that medical men who have had the care of vocalists are fully impressed with the necessity of the proposed change. He says, "It is in the last degree unscientific to allow instruments, the fabric of man's ingenuity, and subject to whatever modifications he may impress upon them, to dictate to the human voice, the unequalled and unchanging gift of nature. Good voices are extremely rare, and the compass within which they can exhibit themselves to the greatest advantage is very limited. Surely it is the interest of all who love music as an art, as an expression of the intensest poetical feeling, to give singers the fullest and freest scope, quite unhampered by petty considerations of trifling expense and individual convenience." The continuation of his letter tends to show that the powerful orchestration now so prevalent is also most detrimental to the voices of all who have to struggle against it.

"My object is, however, more particularly to point out what I have had exceptional opportunities of observing, namely, that the demands made on the health of singers, are daily becoming more and more exorbitant, from the heavy orchestration now in vogue, and from the elevation of pitch which follows in its wake. The public, indeed, sees little of what results; but the medical man has often to watch the premature breaking up of a fine voice and perhaps a healthy constitution, both of which might have been preserved under more careful management. My own experience, founded on many hundred cases, observed at the Brompton Hospital, leads me to consider singing, as now practised, more injurious to the lungs and larynx than the moderate and well-guided practice of wind instruments. This cannot possibly be a necessary evil. I, for one, believe it in a great measure due to high pitch and to neglect of physiological precautions."

In the interest of vocalists, therefore, as well as in the interest of true art, it is desirable that the French pitch should be adopted in this country forthwith; and this important change will, as before stated, be inaugurated at these Oratorio Concerts.

With regard to the performers themselves a few words must now be said. As it is not the intention of the promoters of these Concerts to attract by large masses of executants, the aim will be to gain effect by well balanced power; and it is hoped that the important solo parts in the standard Oratorios will thus be kept in due proportion with the choir and orchestra. The chorus will consist of the members of Mr. JOSEPH BARNBY'S CHOIR, limited to 300 voices, and the orchestra of nearly 60 of the most eminent instrumentalists of the metropolis. Mr. SIMS REEVES has been engaged, and will appear at each of these Concerts, which will take place as follows:—

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THURSDAY, FEBRUARY 25,
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Principal Vocalists:

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MR. MONTEM SMITH, AND MR. LEWIS THOMAS.

WEDNESDAY, MAY 12,
MENDELSSOHN'S LOBGESANG
AND
ROSSINI'S STABAT MATER.

Principal Vocalists:

MADAME RUDERSDORFF, MDLLE. DRASDIL,
MR. SIMS REEVES,
MR. MONTEM SMITH, HERR STEPAN, &c.

WEDNESDAY, JUNE 9,
MENDELSSOHN'S ST. PAUL.

Principal Vocalists:

MADAME LEMMENS-SHERRINGTON,
MDLLE. DRASDIL,
MR. SIMS REEVES, AND MR. LEWIS THOMAS.

The Performances will commence at Eight o'clock precisely, and the doors open at Seven.

Subscriptions to the Series (Six Concerts): Sofa Stalls, £2 5s.; Reserved Area, £1 5s.; Reserved Balcony, £1 5s.
Admission to each Concert: Sofa Stalls, 10s. 6d.; Reserved Area (Unnumbered), 6s.; Reserved Balcony (Unnumbered), 6s.; Balcony, 3s.; Area, 2s.; Admission, 1s.
Tickets at NOVELLO, EWER, & Co.'s, 1, Berners Street (W.), and 35, Poultry (E.C.); of the principal Musicsellers; and at AUSTIN's Ticket Office, St. James's Hall.